

Will Caruso's Voice Live Again in Baby Gloria?

Why the Music Experts Think the Child May Have Inherited the Same Peculiar and Extra-Sized Larynx and Glottis Which Made Her Father the Greatest Singer of Modern Times

(A)—Showing Position of Larynx and Vocal Cords in the Throat.

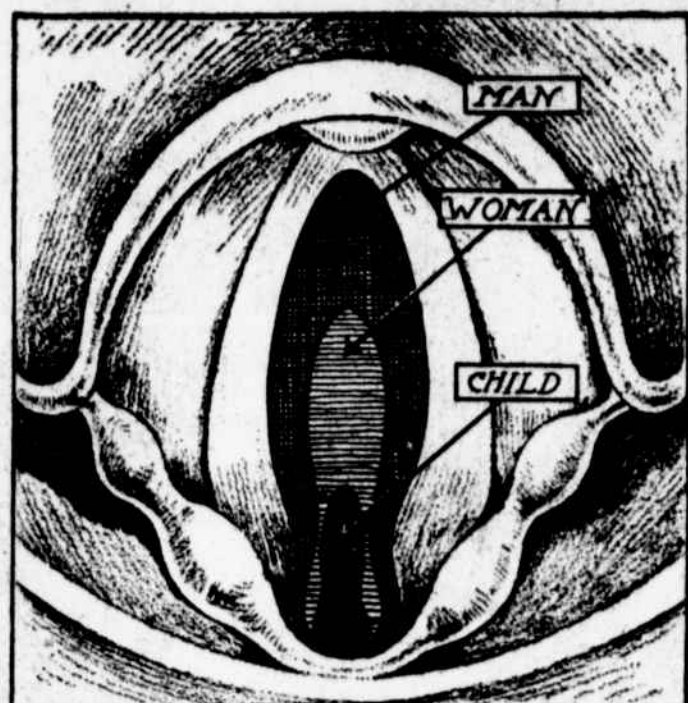
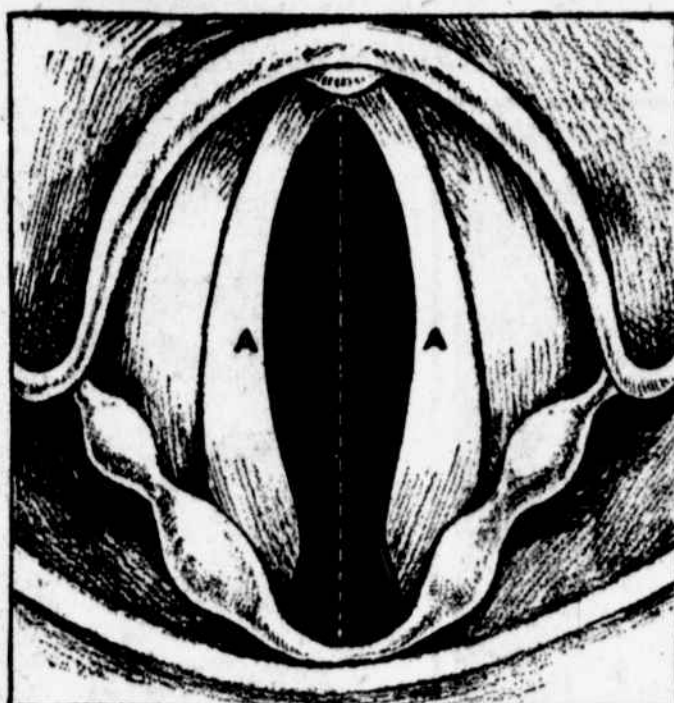


Diagram Illustrating Relative Size of Breathing Space in the Larynx of a Child, an Adult Woman and the Average Adult Man.



Proportionate Extra-sized Larynx of Caruso With the Extra-long Vocal Cords. A A—Vocal Cords; Dotted Line Shows Where Vocal Cords Draw Together Over the Black Breathing Space While Contracted for Singing.



Photograph of Caruso Studying the Face of His Daughter in Her Baby Carriage.

AN inch, more or less, is of no consequence whatever in the length of an ocean liner or the height of the Woolworth Building, but an inch, more or less, on the end of your nose would be a tragedy.

And even one-sixth of an inch on the end of Caruso's vocal cords made him the greatest singer of modern times.

Caruso lived and died without ever knowing the real reason why he had such an exceptional voice. It was not the result of training. It was because nature had accidentally endowed him with an oversized glottis and larynx, with the resulting extra length of vocal cords, which enabled him to produce results in his throat which nobody else could match.

The anatomists understand the mechanism of the human voice just as thoroughly as Henry Ford understands the mechanism of his automobile engine. There is no mystery about it.

Will baby Gloria, Caruso's only child, inherit the special physical peculiarity that made her father a matchless singer? If so, the great Caruso's voice will live again. Her father believed that baby Gloria would some day take her place on the operatic stage and add to the lustre of the name. He based this idea on the physical development of the child.

Physiologists, who make a study of such things, know that in the majority of cases the girl children in a family take after the father and the boys favor the mother. Little Gloria Caruso is no exception to this rule. She inherited the physical attributes of her father, and he frequently boasted that she was born with certain anatomical characteristics usually found in great vocalists.

She has the same high arching roof to her mouth, the large throat and deep chest such as Caruso possessed.

While all these physical gifts have a certain definite value to all singers, they are not so important as the large larynx and extra length of vocal cords that made it possible for Caruso to accomplish his exceptional singing feats.

After he had broken down and had gone to Italy to recuperate his strength, the true secret that lay behind his remarkable voice was discovered. Why he became the king of tenors, head and shoulders above Jean de Reske and Campanini, was found out. The physicians who attended him in Italy gave him a most minute examination.

Among other tests they examined his throat with a laryngoscope. This is a little instrument which consists of a mirror placed at such an angle that when it is in-

troduced into the mouth the light thrown on it from a reflector is made to illuminate the larynx. The image of the larynx is reflected by the mirror to the eye of the doctor using it.

With it the doctors obtained an excellent view of Caruso's vocal cords, and were shrewd enough to notice that they appeared rather large. So they decided to measure them. When these measurements were completed they were astonished.

They found that Caruso's vocal cords were one-sixth of an inch longer than the ordinary man's. The average length of a man's vocal cords is about three-quarters of an inch, so that one-sixth of an inch added to this length gave Caruso vocal cords of the comparatively enormous size of nearly an inch.

To better understand just what that means, compare the cello with the violin. Both instruments are of similar shape, but of different proportions, and because the strings of the cello are so much longer than those of the violin the range of notes a cello can reproduce is very much greater than the range that can possibly be reproduced upon the violin.

Caruso's vocal cords, therefore, bore the same relation to the human voice that the cello does to the violin.

And it was this great range of voice that made it possible for him to sing the famous "Vesti la Giubba" song in the opera "Pagliacci."

Every musician considers this the supreme vocal test of a singer. There are many tenors who can never reach the high notes in this song as they are printed on the regular score, and the orchestra has to help them out by starting the aria in a lower key.

Then the doctors carried their investigation further and made another discovery. They noticed that his epiglottis, which is located just above the vocal cords and extends upward from the lower end of the tongue in much the same manner as the soft palate extends downward from the roof of the mouth, was thick at the base, like the epiglottis of a basso, but at the free end it was unusually fine.

This epiglottis was peculiarly adapted to modulate his tones. Those who have heard Caruso trill his excessively high notes in opera arias, or have heard the same songs in the records, can understand just what a great part this epiglottis played in his singing. It has made possible the fine texture to his notes in the upper ranges of his song.

Since Caruso's vocal cords were so long it necessarily followed that his larynx, or

"voice box," and his esophagus, or "wind-pipe," were correspondingly large. The larynx is the upper part of the esophagus and is just below the glottis, which is at the entrance of the larynx into the throat.

Through this oversized esophagus Caruso got that tremendous power in his voice that enabled him sometimes to shake the very building in which he sang.

In order to understand just how Caruso's throat anatomy compares with the average man's, glance at the diagram published on this page. Here the reader will notice the relative sizes of average vocal cord and how they compare with Caruso's, which is much larger than the others.

This, then, is the gift that Caruso hoped to pass on to baby Gloria with his other physical attributes—an extra large throat with the longest vocal cords possessed by anybody of her sex. These were to make her the "ultra-soprano" he hoped for.

When Gloria was a mere infant her father had her early training in mind. He sang to her softly some of the quaint melodies he learned as cradle songs in his own childhood. "A child must be made to feel" music from infancy, and its musical education begun at the cradle," he gave as the reason for these early lessons. Madame Tetrazzini, herself exceptional as a coloratura soprano, then at the height of her powers, heard Caruso sing to his infant daughter one day, and, learning his theories about her musical education, snatched the child from his arms and crooned over it.

"You will sing to me one day, baby of my heart, is it not so? You will sing in alt, yes, I whisper and you will pay attention to never forget him what I say—for as I think you are to be truly the successor of me, leastest thou! Of Patti, the divine Adeline, has thou heard, bambina? Like an angel she sang and she was verement goodhearted. Before she died Patti gave me some candian and some advice. Come to me when it is the time. Then I will tell you and teach you all that I know from Patti. Will you come?"

With Caruso's faith in his baby daughter's ability to become a great singer and

Tetrazzini's promise to give her the secrets of the great Patti, little Gloria has started her education in music under auspices so favorable that it would not be at all surprising if the world's greatest woman's voice is now in the making.

Baby Gloria was twenty months old when her father died. Impressed by Caruso's faith that his child would be a great singer, Mrs. Caruso, the widow, intends to dedicate her life to sparing no efforts to train the child's voice.

When Gloria reaches the age of four years her musical studies will begin. It was her father's idea that it would have been an advantage for him if he had begun his training in early childhood.

Discussing the vocal possibilities of the child, Mrs. Caruso said:

"Of course, the quality of Gloria's voice is still uncertain. It has the weak baby timbre, for she was only two years old last December. But she seems to have an unusual carrying quality even for a child of her age."

"One very encouraging thing," continued Mrs. Caruso, "is the fact that baby Gloria is undoubtedly very much like her distinguished father in physical characteristics. Her mouth is like his, within and without."

"She has his mischievous smile. The corners of her lips curve as his did. Her eyes are replicas of his. They are very dark and are unusually large. They are immense for a child and would be large for a grown person. She has his merry, cheery nature. She has his joy in life. She will have his faculty for making and keeping friends. Her skin is olive, like his. Her figure is broad. She is developing the physique of a singer. Her chest is broad and deep for a child's."

"Of course, we realize that an exceptional voice cannot be trained in or grafted

on a physique which cannot sustain it. If her father's wonderful vocalization is to live again in little Gloria it will be because the child has also inherited the exceptional vocal endowment which her father had. It is because we seen in the child so many of the qualities of face and figure of her father that we are encouraged to hope that she has also inherited this other exceptional characteristic."

"The remarkable thing about Gloria is that at her age she can follow an air correctly to the end. Baby voices generally wobble, you know. The little voice starts bravely enough, but it is lost half way along or before. Gloria hears someone sing and then she sings with him to the end without a false note."

"I took her, when she was two years old, to a concert at the Metropolitan Opera House. It was the first time she had been there and the first time she had heard anyone, save her father, sing from opera. I thought she would tire of it in twenty minutes, but she refused to go home. When I asked her if she was not tired she would answer, 'No, I want the music.' She heard Rosa Ponselle and Leon Rothier and applauded them. I watched with amazement the clapping of those little hands. No one had ever told her to clap them. It was a spontaneous expression of her pleasure in the music. The concert lasted three hours. She stayed to the last note. It would have been almost cruel to take her away."

"Her father told me the roof of Gloria's mouth was like his. He said it was a natural sounding board, like the canopy above a pulpit. The principle was the same."

"We both knew that she would be a musician. Her father applied the test when

only a little thing when he died in August. She was just learning to walk. She has grown rapidly since. Now, when anyone sits down at the piano she cannot be persuaded to leave the room. She says, 'Gloria likes music,' and sits back in her chair and listens with all her soul. When the number is finished she always says, 'More music.'

"She does not know that her father has gone. She thinks he is in the telephone and in the victrola. She hears his voice in the victrola. But she thinks she hears it, too, in the telephone. She calls, 'Good morning, daddy.' She listens intently. We watch her with wonder. She hangs up the receiver and says in the most natural way, 'I have been talking to my dear daddy.'"

"I shall carry out Mr. Caruso's wishes in her education. He had said that we would teach her the piano at four. That, he said, was a good age at which to begin the training of a musician, but that no voice should be experimented with before it was sixteen years old. Of course, piano lessons are a preparatory school of any musician-ship."

High G is regarded as the limit of the singing voice. Each new coloratura soprano fixes the eye of her hope upon it, but fails to reach it. It is the Mount Everest in the Himalayan vocal range. Melba, Patti, Tetrazzini, Maria Barrientos, great coloraturas all, fell below that eminence. It has been regarded as the unpassable mountain. May it not be ordained that Gloria Caruso, with her unique and magnificent heredity, may "carry on" to High F?

Or if High G is denied her, is it not possible that boxholders may lean forward in their chairs to listen enraptured while Caruso's daughter sings that most difficult of all soprano solos, the "Queen of the Light," in "The Magic Flute?"

Little Gloria Caruso Who Will Begin Her Intensive Musical Training at the Age of Four Years.



On the Left, Mrs. Caruso, Widow of the Famous Tenor, and Their Only Child Baby Gloria.

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